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NORTH CAROLINA FOLKLORE

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A Publication of
THE FOLKLORE COUNCIL OF THE UNIVERSITY OF NORTH CAROLINA
CHAPEL HILL

NORTH CAROLINA FOLKLORE

Every reader is encouraged to submit single items or manuscripts for publication. Subscriptions, other business communications, and folklore material should be sent to

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THE FOLKLORE COUNCIL

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The Folklore Council was organized in September, 1935, to promote the cooperation and coordination of all those interested in folklore, and to encourage the collecting and preserving, the study and interpretation, the active perpetuation and dissemination of all phases of folklore.

Editor's Foreword

North Carolina has universities, colleges, and public schools to keep alive learned culture. However, that culture which has not been learned from books, but by word of mouth or by physical demonstration has been spread informally from father to son, from neighbor to neighbor, through generations of North Carolina history, has been relatively neglected.

Nearly 102 years ago an Englishman named William John Thoms coined a word for that culture of the people. He called it "folklore." It is the *lore* of the *folk,* then, which is to be collected and published in this periodical.

Loosely, folklore is traditional culture. However it was originally created, it has been spread, as we know it, informally by word of mouth or imitative action of many, rather than by the printed page, school, or other medium of cultural control.

An idea of the scope of folklore materials is suggested by our departmental headings. Items are to be printed under these headings in the order given below. This arrangement offers the folklorist a framework within which he can recognize the folklore of his section, and published examples of the types should enable him to distinguish them by their content.

The departments are: *Mythology; Legend and Tradition; Folktale; Poetry, Music, Dance, and Game; Custom and Festival; Drama; Art, Craft, Architecture, Dress, and Adornment; Food and Drink; Belief: Miscellany, Witchcraft, Medicine, and Magic; Folkspeech; Proverb; Riddle.* In a later issue, a "question and answer" section is to be added.

It is hoped that our enthusiasm will eventually communicate itself to many in the state who as yet take their folklore for granted. We are, after all, seeking the living tradition, which is not only interesting in itself, but significant.

Our educational institutions serve to record and teach us facts about our history, our government, our sociology, etc., but these institutions have studied relatively little of that whole vast culture which is peculiarly ours, spread by ourselves and for ourselves for our own amusement or instruction.

In history we can learn many worthwhile facts. Yet, the story of the past is not entirely reconstructed until we also learn

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that grandmother wore a 50-cent piece to the thinness of a dime by placing it in the churn to "make the butter come." Our memory of grandfather is not complete unless we can recapture the wisdom of his proverbial speech, the flavor of his folk expressions, the wisdom and ignorance reflected by the "signs" under which he planted his crops and butchered his meat, the atmosphere of the family hearth when stories were told at night.

Much of the folklore of our fathers has already slipped from our memory, and the reservoirs of folk culture in which that folklore still lives are being thinned by urbanization. Growth of industry, automobiles, radios, and household gadgets are removing hundreds of thousands of people from the sphere of folklore influence. Doctors replace home remedies, movies replace the fireside tales, jitter-bugging replaces the square dance, and correct expression replaces original expression. That our citizens are finding greater comfort in town is not to be mourned; that we are sloughing off and forgetting our folklore heritage is certainly to be regretted.

Yet we have great storehouses stocked with our traditional folk culture. In that great 500-mile sweep from the fishing villages along the outer banks to the tiny cabins pinned against the blue ridge, there are still a million people whose culture is largely the lore of the *folk*.

However, we make a mistake if we think of the "folk" as the underprivileged, the unenlightened, the backwoods farmer, and the Negro. However watered our folklore has become by sophistication, *we* are the folk. Perhaps we laugh at the suggestion that mare's milk is good for whooping cough, but maybe be still give the youngster 12 drops of kerosene on brown sugar for a cold—or apply a mustard plaster according to grandma's prescription, not the doctor's. Perhaps we sing "Bye O Baby Bunting" to the baby, a song we cannot remember having learned, in preference to "She's Too Fat for Me." This spring the streets and school grounds have echoed with the rhythmical chant of rope-skipping rhymes and counting-out rhymes. We continue to observe the custom of shaking hands, we at least recognize the gesture when one thumbs one's nose, we spice our remarks with folk expressions, proverbs or proverbial phrases. In a thousand other ways we are the "folk"—uncon-

sciously keeping alive the "lore." Folklore is our own, as well as our neighbor's.

Yet there is little folklore that belongs exclusively to this state. "North Carolina folklore" is, at most, folklore which is *also* North Carolina's. Much of our folklore is repeated in countries all over the world, in hundreds of languages of many races. It is as old as speech and wonder, as ancient as fear. Folklore is our heritage, not our creation. Therein lies our responsibility.

In its world-wide communality, folklore is not so much a property of the past, of the present, of people within national, geographic, or racial boundaries, as it is a property of all people. As such, it is a *reflection* of people, and that is its special significance.

One ballad lives because it is beautiful in words and music. Another is beautiful in neither words nor music, but lives on the interest folks often have in others' mistfortunes.

One legend is a well-told story. Another's popularity endures because men are given to hero worship.

Some beliefs reflect a fear of the unknown, and represent man's curiosity and rebellion at living in a mysterious world. Conjure is often an attempt to control fate. But other beliefs reflect the solid common sense and inventive genius of the people.

Let us shy away from thinking of folklore as being evidence of the ignorance and simplicity of our forefathers. It is, rather, a reflection of ignorance and wisdom, good tastes and bad, fear and bravery, sloth and fiery idealism—and not in our forefathers only.

In studying our folklore with humility, we find that the past was not inhabited with primitive, other-world characters, but by ourselves.

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Legend and Tradition

Items of this department are taken from material gathered by the Federal Writers' Project in North Carolina.

Eel Olive the Prankster

Based on a story told by Z. D. Matthews of Angier, Harnett County, N. C., about a legendary prankster of post-Civil War days, and reported by T. Pat Matthews and Edwin Massengill.

One of Eel Olive's pranks is said to have occurred at Middle Creek Baptist Church about 15 miles south of Raleigh.

One day when Eel arrived at the church he proclaimed that he had "religion in his bones" and that day he would take the great step. After three or four sermons, each lasting about an hour, the pastor announced that Eel Olive was prepared to tell the experience which had led him to desire to unite with the church.

In a very solemn mood, Eel went forward and faced the congregation. He talked in a very soft voice.

"Brethren and sistren, last night as I lay on my bed I had a most unusual dream. I dreamt that the pearly gates of Heaven were thrown wide open before my eyes, and there sat God on his white throne inviting me to come up and join Him. A long ladder was placed at the foot of my bed, reaching all the way up to Heaven. I accepted God's invitation and started up the ladder. The steps seemed farther apart the farther up I went. I managed to get along all right until I reached the last step. When I tried to take the last step my foot slipped—." Here he paused. Then in a clear, loud voice he said, "I took the damndest fall I ever took in my life!"

How Dan'l Boone Nearly Nipped a Romance

Based on a legend collected by Furman Bisher in Denton, N. C.

Jim Bryan was a good friend of Dan'l Boone's, and his cabin was in a clearing near the forks of the Yadkin. His daughter Rebecca wasn't more than fifteen, and she thought a right smart of Dan'l.

Late one morning Boone came out of the woods into the clearing and yelled Jim out of the cabin. Jim hadn't seen Dan'l for a long time, and was mighty glad to see him. After they had some dinner that Rebecca cooked herself, Dan'l said he might stay in that part of the country for a long time, but Jim didn't believe it.

Jim talked about how the mountain lions were getting so bad, and Dan'l said they ought to go hunting that night. Back then the men hunted mountain lions at night, and carried a big pan of wood coals to make their eyes show up in the dark. All the hunters had to do was shoot between the eyes.

Rebecca liked to hunt too, and after the men left that night, she followed them.

The men had already got six lions, and had started back to another place to hunt when Jim saw two eyes shining over to one side. He yelled, and Dan'l dropped to one knee and fired. There was a loud scream, and the men didn't know what to do. Then they heard some crying over where Dan'l had shot, and they went to investigate.

They found Rebecca behind a tree, and a dead kitten was on the ground beside her. She said she had been holding the cat in her arms and somebody had shot it. She went home crying, and Dan'l followed her to explain how he didn't know it was a cat.

Jim hadn't believed it possible, but Dan'l did stay in that country a long time—about two years, long enough to marry Rebecca.

THE LIGHTS OF BROWN MOUNTAIN

Based on a tradition told to J. T. Fulton of Greensboro, N. C., by his grandmother.

In Saura Mountains, Burke County, there is a prong known as Brown Mountain, on the side of which, at certain times, twinkling and eerie lights suddenly appear, moving now up, now across, now down, over an uninhabited wooded area.

People say they are "fairy lights," and they tell you this story.

A long time ago a beautiful young girl and her father lived in a solitary cabin on the mountainside. A young man, in love

with the girl, came every night from a nearby village, picking his way slowly through thickets full of dangerous animals.

On the night the girl agreed to marry him, the weather became cold and stormy. Nevertheless, he left for the village to prepare for the wedding, promising to return the next night. At the hour for his return, the girl carried a pine torch from the cabin to help him find his way through the darkness. However, he failed to come. He never appeared on the mountain again.

Nevertheless, the girl left her cabin with the flaring pine knot every night until she became old and died.

Folks said the lights would stop then, and they did—for a while. Then they appeared again, faint and eerie, darting over the mountain as if by magic.

THE OLD DUNCAN HOUSE

Based on a tradition told to an anonymous Federal Writers' Project worker by Flora Fowler of Burlington, N. C.

Somewhere near Burlington, though exactly where nobody living remembers, was the home of A. M. Duncan, who lived there about 1800. Duncan was pretty well off, but had no family except a little boy and a lot of slaves.

Everybody knew about Duncan's cruelty to his slaves. For punishment he hanged them by their thumbs from the beams of his smokehouse. If a slave gave him too much trouble, he cut off his ears and hung them in the smokehouse. Folks said the walls of his smokehouse were lined with black, smoked ears of over 20 slaves.

When he got especially mad at a slave, Duncan tied him to stakes and beat him himself with a cat-o-nine-tails. Then he rubbed big pieces of rock salt into the cuts on the slave's back. Sometimes he smeared their backs with vinegar and red pepper.

There was a slave named Crazy Sam who got beat most often. Sam was a mulatto, and some said he was Duncan's own half-brother. Such talk made Duncan whip Sam more often.

One night when there was no moon, Crazy Sam crept into his master's bedroom and drove an axe into the head he saw on the bed.

Next morning, Duncan came out on the porch with his shotgun in his hand, looking for the slave that had killed his little boy. Then Sam really went crazy. With the same axe, he rushed his master and split his head to the shoulder.

Sam held off the neighbors with his master's gun until the constable came, and then there was a shooting scrape. Sam stood on his cabin porch and fired his only shells. He killed the constable, and another white man was killed from a stray bullet. Sam was killed by the constable, and some say that Sam's wife and two children, behind him in his cabin, were killed by shots from the white men's guns.

After this, as long as the house stood, it was haunted. At night the ghost of the master would bind Crazy Sam to the whipping stake, lash him, pour salt on the cuts, and hang him by his thumbs from the beams of the smokehouse. Travelers were afraid to pass the place at night; the screams of Crazy Sam's ghost were so horrible that anybody hearing them went stone deaf.

Folktale

From material gathered by the Federal Writers' Project in North Carolina.

The Devil at the Revival

Based on a story told by A. M. Owens of Wilson County, N. C., to Mary A. Hicks in 1936.

For several nights two white boys were spectators at a Negro revival meeting, and they heard the preacher say over and over that there was no reason why a man should be afraid of the Devil. They decided to have some fun.

They made a devil's costume out of red flannel, packing the tail with sand, and fastening cow horns to the head. Before preaching one night they hid themselves in the church loft.

As usual, the preacher brought up the folly of fearing the Devil. To drive the point home, he put a question to them. How many of them, if they met the Devil on their way home that night, could stand up to him, look him in the eye, and say, "I'se not afeard!"

While the audience pondered that question in breathless silence, the Devil was seen to descend from the loft directly behind the preacher. The congregation had the jump on the preacher and cleared the church first, but the preacher picked up speed. As he passed them on the road, he panted, "I'se not sceared—I'se just too good to 'sociate wid him."

Rope-skipping Games

Collected by Joan McCaskill, 16, Thomasville, N. C., February, 1948.

1

Johnnie on the ocean,
Johnnie on the sea,
Johnnie broke a window-light
And blamed it on me.
Johnnie told Ma, Ma told Pa,
And Johnnie got a whipping,
With an H-O-T spells hot!

At this signal the children turning the rope turn "hot" until the jumper misses.

2

Cinderella, dressed in yellow,
Went up town to see her fellow,
How many kisses did he give her?
One, two, three, etc.

The jumper jumps until he misses.

3

Grace, Grace, dressed in lace,
Went upstairs to powder her face,
How many boxes did she use?
One, two, three, etc.

The jumper jumps until he misses.

4

Teddy Bear, Teddy Bear,
Turn around,
Teddy Bear, Teddy Bear,
Touch the ground.
Teddy Bear, Teddy Bear,
How old are you?

They count, and the jumper jumps until he misses, then starts again.

Teddy Bear, Teddy Bear,
Be excused.

The jumper "goes out" and comes back in again.

Teddy Bear, Teddy Bear,
Show your new shoes.

The jumper jumps alternately on left and right foot to "show his new shoes."

Teddy Bear, Teddy Bear,
Sit on the stool.

The jumper must squat while jumping.

Teddy Bear, Teddy Bear,
Read the news.

The jumper holds up both hands, as if reading the newspaper.

How many pages did he read?

They count, and the jumper jumps until he misses.

5

Peaches in the parlor,
Apples on the shelf,
(*Jumper's name*)'s getting tired
Of sleeping by herself.
How many nights did she sleep by herself?

The players count, and the jumper jumps until she misses.

6

Rich man, poor man, beggar man, thief,
Doctor, lawyer, Indian chief.

The rhyme is repeated until the jumper misses on her fortune. She will marry the one on which she misses.

7

In the following rope-skipping rhyme, the jumper's fortune is revealed by her missing on one of the three choices which are repeated.

You will marry:
(The names of any three boys are given)
You will marry in:
silk . . . . satin . . . . rags
You will live in:
brick house . . . . log house . . . . block house
You will have:
(the players count to determine the number of children)
They will have:
blond . . . . black . . . . red (hair)

Other things, such as the place of marriage, the number of marriages, etc., may be determined in the same way.

8

In the game "King Cole," one player jumps and the others are in a line parallel to the rope. "Old King Cole" is recited by the jumper, and when he reaches the line

Called for his fife,

the players run through the rope one at a time as if each is delivering the king his fife. The rhyme is begun again, and when the jumper says

Called for his drum,

the players again enter one at a time to deliver the drum, and jump out the other side. The rhyme is taken up again, and when the jumper says

Called for his fiddlers three,

three players at a time run in, then jump out on the other side.

9

Mabel, Mabel, set the table;
Don't forget the
Salt, . . . Pepper, . . . Vinegar, . . . Hot!

The last word is signal for turning the rope fast.

10

As repeated to the editor by Ruth Cranford, 7, Thomasville, N. C., March, 1948.

Down in the meadow,
Where the green grass grows,
Sits little (*jumper's name*)
As sweet as a rose.
Along comes a nigger (or "fellow")
And kissed her on the nose.
Ah! ————————, be ashamed,
Come on now and tell his name.
A, B, C, D, etc.

The letter on which the jumper misses will be the boy's initial.

GAMES AND GAME RHYMES

The following rhymes were submitted by Mrs. Rachel Cranford, 30, Thomasville, N. C., March, 1948. They are remembered from her childhood, and all except "William Trimatoe" were current in Davidson County before 1928.

1

In such games as "Hide and Seek," the person who was "It" would warn the hiding players in a loud voice so that there could be no argument as to his finishing his counting. The usual warning was "Ready or not, here I come!" A more elaborate warning was:

Bushel of wheat,
Bushel of rye,
All ain't ready
Holler "I."

Bushel of wheat,
Bushel of clover,
All ain't ready
Can't hide over.

2

A little Negro boy was heard to finish his counting with this flourish:

Eye-ball, eeball,
Baldheaded skeeball,
All hid—?

3

A large circle was drawn, and "It" was put into the center blindfolded. The object was for him to catch the other players, who could not leave the circle. The game was started with a prodding of "It" to the accompaniment of this rhyme.

Frog in the mill pond,
Can't get out.
Take a little stick
And stir him all about.

A variant current in Thomasville at the present time is

Snake in the gulley, etc.

4

Mrs. Cranford learned the following game and rhyme from her mother, Mrs. L. A. Burton, who apparently knew it in Montgomery County, N. C., prior to 1918.

Children sat around a table, their hands lying flat, fingers extended. From there it was simply a counting-out of fingers, each finger being turned under as it was counted out. The last person to run out of fingers won.

William Trimatoe, he's a good fisherman,
Catches pigs, puts 'em in the pen.
Wire, briar, limber lock,
Three geese in a flock,
O-U-T spells out you go.

5

The following game is similar. Each player had his clenched fists on the table, and each counted-out fist was put "o'er" behind his back.

One potato, two potato,
Three potato, four;
Five potato, six potato,
Seven potato, o'er.

BALLAD

Naomi Wise

From a recording made Feb. 29, 1948, by Dr. Ralph Steele Boggs, University of North Carolina. Sung by Mrs. Laura Bradshaw, 40, of White Cross, Orange County. The ballad is based on an event which took place in Randolph County, N. C., in 1808, and is North Carolina's oldest recorded ballad.

(1) Come all you young people,
I pray ye draw near;
A sorrowful story
You all soon shall hear.

(2) A story I'll tell you
Of Ne-omi Wise,
How she was deluded
By Lewis's lies.

(3) He promised to meet her
At Adams's spring,
Some money to bring her
And many a fine thing.

(4) But none did he bring her,
He flattered the case;
And said we'll be married
And have no disgrace.

(5) Come get up behind me,
And we'll go to town;
And there we'll be married
An' union be bound.

(6) She got up behind him,
And straightway did go,
Til he came to Deep River
Where the waters did flow.

(7) Get down, dear Ne-omi,
I'll tell you my mind;
My mind is to drown you
And leave you behind.

(8) Oh pity your infant,
And spare me my life;
I'll go home rejected
If I can't be your wife.

(9) No mercy, no mercy,
The rebbler replied;
In the bottom of Deep River
Your body shall lie.

(10) The rebbler he choked her,
As we understand;
And he threw her in Deep River
Just below the old mill dam.

(11) They found her afloating
On the waters so deep,
Which caused all of her friends
And her loved ones to weep.

Custom and Festival

Items of this department are taken from material gathered by the Federal Writers' Project in North Carolina.

Pender Popping

Based on the manuscript of a report made by H. W. Corley.

Pender popping is reported to take place in the late summer when the peanut crop comes in. Invitations are generally circulated by word of mouth, and no limit is set on attendance.

The peanuts are pulled, washed, and, though green, boiled in the shell. The great wash pot is usually most practical for the purpose. As the peanuts cook, salt is added to the water.

While the pot boils, games are played out of doors. Refreshments are peanuts—great containers of peanuts—tender, tasty, and easily digested.

Candy Cracking

Based on the manuscript of a report made by Travis Jordan.

The following menu for this Negro festivity serves about 20 people.

5 lbs. peppermint candy
3 lbs. hoarhound candy
5 lbs. Mixed gum drops
4 lbs. lemon stick candy
2 pound cakes
hot coffee
hot sassafrass tea

The invitations written on brown paper sacks carry special significance. The sacks are to be used for bringing something to eat or drink to the cracking. No stags are allowed. Dancing begins long before the candy cracking, and lasts long after.

Art, Craft, Architecture, Dress, and Adornment

Items of this department are taken from materials gathered by the Federal Writers' Project in North Carolina.

Syrup Making

Based on the manuscript of a report made by J. R. Webb.

In the fall, about the time of the first frost, farmers cut, strip, and haul their cane to the mill.

The cane mill is usually owned and operated by a community farmer who will take his pay in either money or syrup. He will attend to the making, but each customer is apt to be asked to furnish his own mule-power for the mill.

The mill itself consists of two iron rollers housed in a cast iron case. From the top of the mill, a timber extends horizontally about 15 feet. The mule is hitched to the end of this timber, one bridle rein fastened to guide him in a continuous circle.

Everything depends on the mule; the grinding begins when he moves. Cane is fed into the rollers, and gives up a juice caught by a barrel covered with a burlap strainer.

Next, the cane juice is boiled into syrup. The cooking evaporator, 10 or 12 feet long, three feet wide, with several compartments, rests on a low brick furnace. The juice is cooked in first one compartment, then another, until it becomes a thick syrup.

Standing over the evaporator, the maker removes the "skimmings" with a long, sieve-like ladle. The "skimmings" can be fed to the hogs; occasionally, they are taken home, where they become beer which, distilled in the family "goober," produces a powerful "monkey-rum."

Soap Making

Based on a manuscript report made by Edna Shelton.

Early soap makers were obliged to make their own lye. They built a hopper, or ash-bin, in the shape of an inverted pyramid, and filled it with wood ashes, careful to avoid pine ashes, a poor lye producer. Water poured into the top of the hopper from time to time produced lye drippings. Some two weeks was required

for the accumulation of sufficient lye to make a pot of soap, some 25 or 30 pounds.

Into the wash pot went grease grown too strong for cooking, meat skins, and bones bearing meat scraps. Lye and water were used in about equal proportions. A constant stirring was required as the pot boiled. When the lye had eaten up the grease and smaller bones, the larger bones were taken out, and a pound of salt was added to harden the soap.

With a little more cooking, the pot was set aside to cool. The stirring and boiling completed, dirt and dregs would immediately settle to the bottom. Within 24 hours, the soap could be cut into blocks and removed from the pot.

The settlings near the bottom remained somewhat soft, and this was the "soft soap." The more solid blocks were the "home-made" soap.

Food and Drink

Folk Foods

Based on a manuscript copy of Mary A. Hicks' report for the Federal Writers' Project. Informants were Mrs. J. G. Hicks of Selma, Mrs. L. R. Hicks, and Mrs. C. W. Medlin, both of Cary, RFD, N. C.

(The following dishes were apparently reported by the informants as being current some time ago.—Ed.)

Cush was a dish prepared with meal cooked like corn meal mush, with onions and grease added. It was served steaming hot with black coffee and side meat.

Potato biscuits were made from flour, boiled sweet potatoes, lard, and water. From a soft dough, biscuits were rolled into large balls. They could be served at any meal, and with anything, but were preferred at breakfast with butter and black coffee.

Squash pickle, "many years ago in Nash County," was supposed to be as good as cucumber. The squash was sliced and put in vinegar for added flavor.

In summer when the meat supply was low, squash afforded a breakfast dish. It was salted, battered, and fried.

Chicken pot was, basically, a fat hen boiled tender and cut into small pieces. Into the pot went rice, cabbage, tomatoes, beans, onions, corn, and any other vegetables available. A pod of red pepper helped in the seasoning. It was served piping hot.

Dressing for baked chicken changed only when flour became cheaper. It used to be made from corn pone, onions, butter, and hard-boiled eggs.

Batter Jacks were made from flour and water, the dough kept soft enough to pour from a spoon on the hot greased griddle.

Belief

All beliefs in this department are from the collection of Hoyle S. Bruton, begun in 1946. The informants, all of Thomasville, N. C., are L. A. Bruton, 75; Mrs. George McCaskill, 44; Mrs. G. O. Poole, 60; Mrs. Ed Cole, 48; and Miss Sally Poole. The beliefs are reported as being current in Montgomery County 30 years ago.

Miscellany

1. *Ashes.* It is bad luck to take ashes out of the house between New Christmas and Old Christmas.
2. *Baby.* It is bad luck to put a baby on a table before it is a year old.
3. ——. A baby's thrash can be cured by having a person "who has never seen his daddy" (a bastard) blow in the baby's mouth.
4. *Bible.* If you burn any part of the Bible, you will have "terrible luck." See also 18 and 19, *Fire;* and 33 and 34, *Scripture.*
5. *Bird.* "See one red bird, don't see two,
   See somebody you're not expecting to."
6. *Birth.* If a baby is born on the full moon, the mother suffers more than if the baby is born on the new or the old moon. This is said also of cows.
7. *Boils.* "Every boil you have is worth five dollars."
8. *Buckeye.* Carry a buckeye in your pocket to cure piles and rheumatism.
9. *Buzzard.* When you see a buzzard flying, start saying the alphabet. The buzzard will flap his wings on the letter which begins the name of the next stranger you will meet.
10. *Cemetery.* The first person to leave the cemetery after a funeral will be the next one to be buried there.
11. *Chair.* If a chair falls over backwards, you won't marry for a year.
12. *Chicken.* A rooster jumping in a doorway and crowing is a sign of death.
13. *Cow.* Whatever you dream about cows is true about folks. See also 6, *Birth.*

14. *Cowlicks.* The number of cowlicks you have determines the number of states you will live in.
Christmas. See 1, Ashes.
Cutting. See 21 and 22, *Hair;* and 28, *Meat.*
15. *Dog.* To dream of a dog is a sign of madness.
16. *Dress.* If you put your dress on wrong side out (without noticing), wear it that way the rest of the day for good luck.
17. *Dumb Supper.* Cook and do everything backwards. At midnight your lover will come and take his place at the table.
18. *Fire* (Talking Out). In talking out fire, the following must be said:

"Come an angel from the north,
Take out fire and put in mouth,
Our Father which art in Heaven, Amen."

The secret must be passed to a member of the opposite sex. If the secret is told, the power is broken.
19. ——. For talking out fire, say the following:

"Heavenly Father, Son, Holy Ghost,
Quench this fire!"

Repeat three times and blow the burn. The person who has this secret and the power must not tell the secret more than three times, and must never tell it to a relative. When it is told, it must be told to a member of the opposite sex. (Mrs. William Kincaid, Greensboro, N. C.)
20. *Fowl.* To dream of feathered fowl is a sign of an increase in the family. See also 5, *Bird;* 9, *Buzzard;* and 12, *Chicken.*
Funeral. See 10, *Cemetery.*
21. *Hair.* If a woman gets her hair cut on the new of the moon it will grow longer.
22. ——. If a woman who is going to have her first baby cuts your hair, it will grow longer.
23. *Hog.* To ease a crick, rub your neck where a hog has rubbed.
24. *Horsehair.* If you place a horsehair (from the tail) in water, it will turn into a worm or a snake.
25. *Itching.* If a woman's breast itches, she is going to get a letter.
26. *Kraut.* If you make kraut when the "signs are in the feet," the kraut will taste like feet.
27. ——. If you make kraut when the signs are in the bowels or groin, it "won't be fittin' to eat."

28. *Meat.* To dream of cutting up fresh meat or seeing it cut up is a sign of death.
Moon. See 6, *Birth;* 21, *Hair;* 37, *Soap.*
29. *Needles.* To determine whether you will marry a certain person, name two needles and place them in a saucer of water. If the needles come together you will marry.
30. *Owl.* If you mock a screech owl, you'll get burnt.
31. ——. If a screech owl comes close to the house, it's a sign of bad news or of death. (For counter-measure, see 35, *Shovel.*
Reversed Procedure. See 17, *Dumb Supper;* 32, *Salt.*
32. *Salt.* To determine who your husband will be: Swallow a thimbleful of salt, walk backwards to bed, and tie your big toes together. The man who brings you water in your dreams will be your husband.
33. *Scripture.* To stop somebody else's nosebleed, go to the person and say *Ezekiel* XVI, 6: "And when I passed by thee, and saw thee polluted in thine own blood, I said unto thee when thou wast in thy blood, Live; yea, I said unto thee when thou wast in thy blood, Live."
34. ——. To stop your own nosebleed, quote Scripture to yourself as follows (*John* I, 1): "In the beginning was the Word, and the Word was with God, and the Word was God."
35. *Shovel.* To stop a screech owl from "hollering," put a shovel in the fire. (See 31, *Owl.*)
Snake. See 24, *Horsehair.*
36. *Sneeze.* It is a sign of death to sneeze at the table with your mouth full.
37. *Soap.* Make soap on the full moon.
38. *Sock* (Dirty). To cure a sore throat, wear a dirty sock around your neck.
39. *Soot.* When soot burns, somebody is coming.
40. *Spider.* If a spider descends from the ceiling on a web, go and "dance him up and down," and there will be a wedding.
Talking Out Fire. See 18 and 19, *Fire.*
41. *Teeth.* If your teeth grow far apart, you'll live a long time.
42. *Thread.* A young girl, to find out who will be her husband, is supposed to take a ball of thread, hold the end of it,

and throw it into an empty house. Then she has to rewind the ball, saying, "Wind, ball, wind. Who's gonna wind my ball?" Before the ball is rewound, the name of the man she is to marry will be spoken.

43. *Toad.* Warts are caused by a hoppy toad urinating on you.
44. *Tree.* If a child plants a cedar tree, he will never live to see the tree grown.

Warts. See 43, *Toad.*

Water. See 29, *Needles;* 32, *Salt.*

Worm. See 24, *Horsehair.*

Zodiac. See 26 and 27, *Kraut.*

CROSS REFERENCE INDEX

Bad Luck: 1, 2, 4; (Burning:) 30; (Food:) 26, 27; (Marriage:) 11; (Suffering:) 6.
Birth: 20.
Cure: (Burn:) 18, 19; (Crick:) 23; (Nosebleed:) 33, 34; (Piles & Rheumatism:) 8; (Sore Throat:) 38; (Thrash:) 3.
Death: 10, 12, 28, 31, 36, 44.
Divination: (Marriage:) 29; (Mate:) 17, 32, 42; (Meeting:) 9; (Residence:) 14.
Dreams: 13, 15, 20, 28.
Good Luck: 16; (Growth of hair:) 21, 22; (Longevity:) 41; (Marriage) 40; (Money:) 7.
Guests: 39.
Meeting: 5, 9.
News: 25; (Bad:) 31.
Transformation: 24.

MEDICINE

1. *Bleeding.* Soot smeared on the cut will stop bleeding.
2. *Blood* (builder). Yellow root tea is a blood builder, good for sores on the mouth, and for sore throat as a gargle.
3. *Boils.* To draw a boil to a head, place the moist lining of an egg shell on the boil and let it dry in place.
4. ——. For boils, use four or five pieces of red oak bark and sage, gathered fresh, to make a tea. Strain off one cup of tea and add to it one teaspoonful of Borax, one teaspoonful of sulphur, and two tablespoonfuls of strained honey. Apply the mixture to boils, sores on the mouth, sores on the breast, or any sore.
5. *Bone felon.* To kill the infection, hold the finger in turpentine up to the first joint.
6. *Bowels.* Put a little "azifiddity" (*asafoetida*) in a small container, and finish filling with whisky. Give one drop a

day to a baby to regulate his bowels. Grown-ups should have more.

7. ——. A few drops of burnt whisky is good to check bowels, especially with a baby, and is good for colitis.
8. *Breast.* "When a woman's breast rises, fry an egg, pour castor oil over it, and put it on the breast as hot as possible. It scatters the cake."
9. *Cold.* Cut a plug from the root end of an onion, put sulphur in the hole and replace the plug. Wrap the onion in a damp cloth and roast it in ashes or in the oven. Squeeze the onion through a cloth, and give the juice as you would a cough syrup.
10. ——. Boneset tea will ease pain from a cold and "sweat" you.
11. *Colic.* Catnip tea is good for a baby's colic.
    Colitis. See 7, *Bowels.*
12. *Cough.* Saw through a pine knot and collect the sawdust. Mix one part sawdust to three parts whisky. For a cough, take one teaspoonful or one tablespoonful before each meal.
13. ——. Put layers of brown sugar between slices of onion, cover, and let it stand until a syrup forms.
14. *Croup.* Taking a tablespoonful of syrup and about as much soda as will lie on the point of a knife will make the child vomit, but will break up the croup.
51. ——. Take brown sugar and onion syrup a spoonful at a time.
16. *Diarrhea.* Mix one teaspoonful of turpentine, one teaspoonful of camphor, one teaspoonful of laudanum, one tablespoonful of castor oil, one tablespoonful of strained honey. Give from 5 to 20 drops every three hours, according to age and condition, until bowels begin to check; then lessen the dose and lengthen the interval.
    See also 6, *Bowels.*
17. *Fever* (in Member). Boil slippery elm, soak a cloth in the water and use it as a poultice on the fevered part.
18. *Fever* (as Temperature). Put a bag of beaten-up onions on the stomach to bring down fever. Especially good for babies.
    Flux. See 16, *Diarrhea.*
19. *Hives.* Boil sheep balls in a cloth to make a tea. Give three spoonfuls to the dose.

20. ——. "Cup" or "scarify" the baby. Cut a little slit between the shoulder blades. Draw one drop of blood, mix it with breast milk and have the baby drink it.
21. *Itch.* Use a salve made of sulphur and lard.
22. *Jaundice.* For "yellow janders," take fodder tea and castor oil.
23. *Kernel.* Put a soot streak across a kernel to make it go away. It can be done with turpentine or with soot.
24. *Kidneys.* Take a tea made from lion's tongue.
25. *Lockjaw.* Burn pine boughs in a tub. The person with lockjaw should put his head over the tub, cover head and tub with a blanket, and inhale the smoke.
26. *Measles.* Take sheep ball tea.
    Mouth (Sore). See 2, *Blood builder;* and 4, *Boils.*
27. *Nail* (Injury from). Put Epsom salts in hot water and soak foot.
28. *Pneumonia.* Make a tar plaster. Use a cloth twice the size desired. Spread tar on one fourth of the cloth all the way across. Fold so as to place one thickness of the cloth between the tar and the body, two thicknesses to the outside. Smear the inside cloth with lard to prevent blistering. For children, mix lard with the tar before poultice is made.
29. *Poison Ivy.* Boil poplar bark and bathe the part of the body afflicted with poison ivy or poison oak.
    Poison Oak. See 29, *Poison Ivy.*
30. *Rheumatism.* Lion's tongue tea, mixed half and half with whisky to prevent its souring, is good for inflammatory rheumatism.
31. *Skin* (cracked). Rub the cracked part of the body with "taller."
    Skin (Poisoning). See 29, *Poison Ivy.*
    Sores. See 4, *Boils.*
32. *Stings.* Put a tobacco cud or snuff spit on the sting for relief.
33. *Stonebruises.* Use a poultice of sweet milk and biscuit to soften the stonebruise.
34. *Swelling* (of parts). Use a mullein poultice to relieve swelling. See also 8, *Breast.*
    Temperature. See 18, *Fever.*
35. *Thrash.* Mix one tablespoonful of honey with one-half table-

spoonful of Borax to make a salve.

36. *Throat* (Soreness). Make a gargle of black pepper and vinegar. A patient can endure it only once. See also 2, *Blood builder.*
37. *Toothache.* Pack lye soap or octagon soap in hollow tooth. The tooth will burst so that it can be pulled out with fingers.
38. *Vomiting.* Stir flour, salt, and black pepper in cold water, and take a swallow or two.
39. *Worms.* Drink, "according to reason," a tea made from Jerusalem oak seed.
40. ——. Drink a tea made from pumpkin seeds.

CROSS REFERENCE INDEX

Asafoetida: 6
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Boneset: 10
Borax: 4, 35
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Castor oil: 7, 16, 22
Catnip: 11
Cupping: 20
Egg: 3, 8
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Flour: 38
Fodder: 22
Gargle: 2, 36
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Jerusalem oak: 39
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Laudanum: 16
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Onilon: 9, 13, 15, 18
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Vinegar: 36
Whisky: 6, 7, 12, 30
Yellow root: 2

Proverbs

The proverbs in this section are taken from the collection of Mary A. Hicks and Lucy M. Cobb, based upon interviews with North Carolinians and upon memory, and reported for the Federal Writers' Project.

Listing is alphabetical, by key words. An index of cross reference is appended.

1. *Absent.* Long absent, soon forgotten.
2. *Beggar.* Sue a beggar and get a louse.
3. *Belly.* Better belly burst than good rations lost.
4. *Blood.* What's born in the blood can't be beaten out of the back.

5. *Boat.* Little boats must keep to the shore.
6. *Borrowing.* He that goes a-borrowing goes a-sorrowing.
7. *Brain.* An idle brain is the devil's workshop.
8. *Bread.* Eaten bread is sooner forgotten.
9. *Bridge.* Bless the bridge that carries you over.
10. *Broad.* It's as broad as it's long.
11. *Bushel.* Don't measure my bushel by your peck.
12. *Counsel.* Good counsel never comes too late.
13. *Cup.* A full cup must be carried steadily.
14. *Dog.* Give a dog a bad name and it'll hang him.
15. ——. He that lies down with dogs must rise up with fleas.
16. *Enough.* Enough is as good as a feast.
17. *Face.* A fair face may hide a foul heart.
18. *Fool.* A fool may ask more questions in an hour than a wise man can answer in seven days.
19. *Go.* If you want a thing done, go; if not, send.
20. *Luck.* Give a man luck and throw him in the sea.
21. *Mother.* If the mother had never been through the mill, she would not have looked for her daughter there.
22. *Patch.* A patch beside a patch is neighborly; a patch upon a patch is niggardly.
23. *Report.* A false report rides fast.
24. *Thief.* Set a thief to catch a thief.
25. *Tongue.* A slip of the tongue is no strain to the back.
26. ——. Let not your tongue cut your throat.
27. *Trap.* Set a trap and catch yourself.
28. *Tub.* Every tub sits on its own bottom.
29. *Work.* Work is my grandmother, and I wouldn't strike her a lick for anything.
30. Wearer. The wearer feels where the shoe pinches.

CROSS REFERENCE INDEX

Back: 4, 25
Daughter: 21
Feast: 16
Fleas: 15
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Heart: 17
Idle: 7
Little: 5
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Shoe: 30
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Sue: 2
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Riddle

Riddles from Montgomery County, as told to Peggy Cole, 17, of Thomasville, N. C., by Miss Sally Poole, formerly of Montgomery County, February, 1948.

1. Black within, red without,
   Four corners round-about.
   Ans. Chimney.
2. Twelve pears hanging high,
   Twelve men came riding by,
   Each took a pear,
   And left eleven hanging there.
   Ans. A man named *Each* took a pear.
3. Two look-abouts,
   Two crook-abouts,
   One switch-about,
   Four stiff standards,
   Four down-hangers.
   Ans. Cow.

North Carolina riddles collected by Mary A. Hicks and Lucy M. Cobb for the Federal Writers' Project, 1936.

4. If a horse and wagon come to five dollars, what will the load of wood come to? *Ans.* Ashes.
5. God never did see it, George Washington seldom ever did, and we see it every day. *Ans.* Our equals.
6. Old Mother Twitchit had but one eye,
   And a very long tail which she let fly.
   Every time she went through the gap,
   She left a piece of her tail in the trap.
   Ans. Needle and thread.
7. What can go up the chimney down,
   Go down the chimney down,
   But can't go up the chimney up?
   Ans. Umbrella.

Carolina Folk Festival

On June 18 and 19, North Carolina will have an opportunity to review its folk dancing and music in what promises to be one of the greatest folk festivals ever staged in this country. It will be the first Carolina Folk Festival, a projected annual affair, sponsored by the Folklore Council of the University of North Carolina and under the directorship of Bascom Lamar Lunsford, famous festival organizer and ballad singer.

More than 500 entertainers from all over the state will, in turn, take the spot light on a tremendous stage erected in beautiful Kenan Stadium especially for this occasion. As an added attraction, nearly 100 of the best folk singers, dancers and musicians in the nation are being recruited from other states.

Arrangements have already been made to present a group of 45 square dancers and a band from Texas. They will appear in authentic western dress on each of the four programs. Too, plans are laid for the appearance of an all-girl band of 20 from the noted Piney Woods School in Mississippi.

On that Friday and Saturday, Chapel Hill will be the camping ground of entertainers and music lovers from all over the state, from Manteo to Murphy, and host to many from other parts of the country.

There are to be two shows daily, afternoon and night. Visitors are encouraged to come for an all-day outing, prepared to spread picnic lunches in the shade.

According to festival director Lunsford, the evening performance will begin "about sundown." Guide lights will come up along paths and around the stadium rim, flood lights will spill over the stage in the bowl, and Mr. Lunsford, his own master of ceremonies, will step forward to start things rolling.

To accommodate the large number of entertainers, special bleachers are to be erected back of the stage. It was to accommodate the spectators that plans were made to stage the festival in Kenan Stadium. In case of rain, the show will move indoors to Woollen Gymnasium.

The purpose of the festival is to bring under review in one big show entertainment true to the patterns of folk culture in the state. Visitors will have an opportunity to see the difference

between square dances from the coastal plain to the mountains. Singers will sing folk songs brought to North Carolina by buckskinned pioneers who moved down from Pennsylvania with their long rifles when game became scarce.

In addition to dancing and balladry, there will be novelty numbers, music on the zither, harmonica playing, fiddlers, banjo pickers, guitarists, clog dancers doing the "dog," "back step," "flat-footed," and the "buck and wing," yodelers, entertainment by family groups and old people, traditional singing games, church choirs, Negro spirituals, and only Lunsford knows what else.

The Scotch Highlanders, a Fayetteville high school group, under the direction of Miss Christine Cherry and Miss Billie Estes, will render Scottish dances traditional in their county. These dancers, who perform in authentic Scotch costumes and to the music of bagpipes, have appeared in festivals in St. Louis, Cleveland, Philadelphia, and other places over the country.

Following is a list of directors and entertainers who are already planning to take part in the festival.

G. M. Mattock of Cramerton, Gaston County, with 20 dancers.

Prof. E. H. Thompson and Miss Inez Hussey, with a team from Randolph County and the Clegg Garner string band.

Mrs. Coy Chandler, of Gray's Chapel School in Randolph County, with a group of ballad singers.

Joe F. Connor, Jr., of Clinton, Sampson County, with a 12-couple team.

Mrs. Tom Bradshaw, Bingham Township, Orange County, with 10 couples and the Lloyd Family string band.

Prof. F. D. Kesler of Liberty, with caller Cleo Smith and a group from Randolph and Alamance counties.

E. R. Echard of Guilford county, with a team and string band.

John Allen Wall, Johnston County, with a team, band, and quartet.

Mrs. L. A. Wilson of Rose Hill, Duplin County, with a team and band.

The greatest attraction of the festival will remain Mr. Lunsford himself, the "Appalachian Minstrel." He has one of the largest personal collections of folk songs in the country, over 3,000, and certainly the largest repertoire. For Columbia Uni-

versity and the Library of Congress he recorded more than 330 songs from memory.

Born and raised in the mountains of North Carolina, Lunsford's knowledge of folklore is first hand, his interest personal and sincere. A teacher, editor, farmer, and lawyer at various times in his life, Lunsford's primary interest became the folk song and dance some 20 years ago. In 1928 he organized the first Annual Mountain Dance and Folk Festival in Asheville, and since has become the country's leading festival director. Some 15,000 attend his Asheville festival every August, and in July about 12,000 attend the Renfro Valley Festival of which he is also director.

After each evening performance of the CAROLINA FOLK FESTIVAL, meet the entertainers and dance at the grand FESTIVAL BALL in Woollen Gymnasium.

This isn't the way you heard it? Let's compare notes. Send us your version for publication.

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Remember!! CAROLINA FOLK FESTIVAL, Friday and Saturday, June 18 and 19, at 3:00 P.M. and 8:00 P.M.

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FEATURING

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GUEST ARTISTS

in each performance

Some 45 singers and dancers from TEXAS in colorful costumes of the Southwest, representing the TEXAS SQUARE DANCE FESTIVAL.

A 20-piece, all-girl, negro band from Mississippi, singing, dancing, playing their native songs.

The SCOTCH HIGHLANDERS from Fayetteville, N. C., in authentic costumes of the old country.

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